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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.  
Published Weekly from Oct. 15 to June 1 inclusive, Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC., Publishers.

15-17 East 40th Street.  
Tel. 7:80 Murray Hill.  
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15-17 East 40th Street.  
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SUBSCRIPTION RATES.  
YEAR, IN ADVANCE - \$2.00  
Canada (postage extra) .50  
Foreign Countries .275  
Single Copies .10

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Art News Office . . . . . 17 Old Burlington St., W.  
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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and others interested are reminded that the first two numbers of *Sales of the Year for 1915*, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1 is devoted to the Brayton Ives Collection of Prints sold at the American Art Galleries April 12-14 and No. 2 to the Blakeslee and Duveen Picture Sales, under the same auspices, at the Plaza Hotel Ball Room, April 21-23 and April 29.

## PUTTING IN TOUCH.

The letter of appreciation from William A. Coffin the artist, and Chairman of the American Artists Committee of One Hundred, which has been raising funds for the relief of French artists suffering from the effects of the war, and to which we give space elsewhere in this issue, is a convincing proof, if such were needed, of the value of this journal to the art interests of the country, and, in a way, to the same interests abroad.

When Mrs. Sortwell wrote us some time ago requesting information as to the best channel through which to send her generous contribution of over \$200, raised by an exhibition of her sketches in Maine last summer, in which she was aided by George Haushalter, the artist, we unhesitatingly recommended the "Societe Fraternelle des Artistes" of France, of which Leon Bonnat, the eminent and veteran French painter is the head, and which is represented in this country by the Committee of One Hundred headed by Mr. Coffin.

As will be seen by Mr. Coffin's letter, Mrs. Sortwell acted upon our suggestion and we are gratified indeed to know that through such suggestion the French Society has been so benefited.

We could wish that other artists and art lovers, when in need of information, such as Mrs. Sortwell required, or any other topic of art interest, would communicate with us, for we are generally able to put in touch interests and persons who might otherwise find it difficult to so get in touch.

Our large and rapidly growing circulation gives us unusual facilities for information and advice on art matters.

When in doubt write the AMERICAN ART NEWS.

## WHY ARE PICTURES GREAT?

The excellent letter from Mr. S. L. Kingan of Tucson, Arizona, published in the ART NEWS of October 9 last, asking the question of the headline, and in which Mr. Kingan argued that art cannot be defined and that words cannot tell what it is—has brought to the ART NEWS office, so many letters of commendation and interest and also of further inquiry along the same lines, that it is thought best to publish the letter written by the editor of the ART NEWS to Mr. Kingan at the time and with which he expressed himself well pleased.

This letter read as follows:

Dear Sir—You are correct in your general assumption that the only way you can learn the lesson of art is by continual study of the same. Art is the expression of the emotions—the handwriting, so to speak. One person expresses his emotion in music, another in poetry or prose, another in painting and still another in sculpture and all in different ways. Those who cannot express aesthetic emotion can feel it expressed for them and if such a one is thrilled by a picture, a sculpture, a strain of music, a poem or line of poetry, or even a sunset or rise, or some great vista—one has the aesthetic sense. The capability of feeling must be there, but one learns through constant study why certain art works thrill and express emotion and others do not.

Very truly,

Editor AMERICAN ART NEWS.

New York, Oct. 10, 1915.

## CORRESPONDENCE

## An Appreciated Acknowledgement.

Editor American Art News:

Dear Sir,

I have received a cheque for \$211.40 from Mrs. Daniel R. Sortwell, of Wiscasset, Maine, which she has sent as a contribution to our Relief Fund for the Families of French Soldier-Artists. The sum was obtained, Mrs. Sortwell writes, by the sale of her summer sketches and studies together with several tempera sketches by George Hanshalter, who co-operated with her in her charitable enterprise. As this substantial contribution has come to us, as you know through the good offices and suggestion of the American Art News, I feel that our thanks are due to your journal and I take pleasure in acknowledging your kind interest. Of course, a treasurer's re-

ceipt has been sent to Mrs. Sortwell and I have written her on behalf of our Committee.

Very truly yours,

William A. Coffin,  
Chairman, American Artists' Committee of One Hundred.  
New York, Nov. 3, 1915.

## Those Exposition Awards.

Editor AMERICAN ART NEWS:

Dear Sir: I have read with much interest the letters which have appeared from time to time in your journal anent the art awards at San Francisco, and I agree heartily with those signed "Academician." It seems to me the Exposition, as regards the American section, has been a succession of mistakes, from the hanging at the beginning, to the prize awards at the end.

The exhibition was beautifully hung and spaced it seems, and there yet remained 2,000 canvases unhung. The hanging committee went to Mr. Trask and asked him what they should do. His answer was "they must be hung" which resulted in the rooms appearing as though covered with a cubistic wall paper, making it almost impossible to view the canvases properly.

## Awards a Joke.

As to the awards, they were a huge joke. One painter, who carried off a silver medal, told me he was positively ashamed to have been given any medal. Of course we all know, gold medals were given to many who deserved no medals at all, silver ones to those who should have had gold, etc., but perhaps the most amusing of all was the awarding to two women, of gold medals, to which strong and stout strings were tied, while Robert Henri was only honored with a silver one! I have heard it said, that Henri did not send his best work, but often in expositions medals are given, not for the work a man exhibits at that special exhibition, but for what he stands in the art world. For this, certainly Henri deserved a gold medal. This must surely have been the reason for the awarding of the gold medal at the Corcoran Gallery show in Washington last year, else the honored President of the N. Y. Academy could never have carried off with the picture he then showed, for one of the hands in that picture would not have passed muster in a first year art student class.

## Boston's "Grab Game."

Boston has played a regular grab game at the Exposition, some sixty medals having gone her way, to many of which strings were securely tied, some six or eight of these having gone to art school graduates of recent date—to favorite pupils of a well-known master—not to speak of the wives of the jurymen. Perhaps a third of the whole amount went to the Guild of Boston painters, rapidly becoming one of the most political art corporations in the country. This is hardly a creditable showing for Boston.

As to the gold medal of honor to Frieseke as you wrote of him "a charming and facile painter," but hardly a great one.

## Chase and Duveneck.

Now, as to the medal awarded to the founder of the American School of Painting! I do not think there is much doubt as to where that should have gone. We have heard for years—we have read for years—of Chase as being that founder. Personally, I have never once heard of Duveneck being mentioned in this respect until I read of the award in the papers. As to Chase, everyone knows he was not offered a separate room until the eleventh hour and everyone who is versed in the politics of the game knows right well the reason why. Politics play as large a part in the art world today as they do in Tammany Hall. If "in" with the elect, your reputation is made, no matter how badly you paint; if not "in" with the elect, your reputation is not made, no matter how well you paint. It would be quite an easy matter to decide the justness of this award. Let the winner himself decide! If he considers himself entitled to the medal, let him keep it, if not—

Duveneck may have the medal, but—all hail to Wm. M. Chase, who has done more for art and art students in this country than any living painter!

## American Artists' Widow's Medal.

The medals given to the widow of a "well-known American painter" should surely be withdrawn. Her work is well known to me, and as your correspondent says, she is "not well known, either abroad or here," and being an Englishwoman is not eligible for a prize in the American section.

Another prize was awarded in the American section to Mme. de Jonge, also a foreigner. May I inquire by what right medals are awarded in the American section to foreigners? All this is very much to be regretted, as it takes away so much from the dignity of our art exhibit at the Exposition. It has caused so much discussion, no end of amusement and goes to

prove still further how politics govern the Juries on Admission, the Juries on Hanging and the Juries on Awards.

In this particular case, the Director and his Jury have surely played no very creditable part!

Yours truly,

Straight from the Shoulder.

New York, Nov. 1, 1915.

## Chase and Duveneck.

Editor AMERICAN ART NEWS:

Dear Sir—I have been reading with interest the correspondence in The AMERICAN ART NEWS on the Exposition Awards at San Francisco. I have not seen that exhibition, and cannot enter into the discussion as to the justness of these awards, but I would like to say a word as to the merits of two of the painters discussed, W. M. Chase and Frank Duveneck.

W. M. Chase has been for so long recognized as a great painter on this side of the Atlantic as well as on yours that I do not wish to say more than that I am certain his reputation is exceedingly well deserved; and his pictures in the important Art Galleries in the United States are sufficient to make this widely acknowledged.

Frank Duveneck, on the other hand, seems less known, and some of your correspondents do not hesitate to state that they consider the award given to him to be a piece of art politics, not justified by his productions.

Let me tell you my own experience: Last year my wife and I visited the Cincinnati Art Museum and this was immediately after having made lengthy visits to the splendid Gallery of C. P. Taft, and the smaller but also most important collection of Mrs. Emery, in the same city, and we were by no means disposed to accept any artistic productions of ordinary quality.

When we reached the Museum we were immensely impressed with the pictures there by Frank Duveneck, many of which have been given by the artist. We spent a long time among them, and then, in conversation with the lady in charge, Miss Fishburn, we asked if it would not be possible, to see the artist, who we learned was then in the city. This was very readily arranged, and we soon had the pleasure of a little talk with the one man who seemed to us to be at the head of the American School.

On returning to the Sinton Hotel, I sat down and wrote to my collector friends in Chicago and said to them that whatever American painting they might acquire, they must have, at least, one Frank Duveneck, and I told them to purchase all this artist's works they could, for as a simple monetary investment they would be amply repaid. We returned by Phila., Boston, New York, and saw many collections, Mr. Frick's, Mrs. Gardner's, Mr. Johnson's, Mr. Widener's and many more, and I have seen no reason to alter my opinion. This opinion is that the artistic excellence of the pictures painted by Mr. Frank Duveneck place him at the head of what seems to me to be the foundation of a new American School.

I am, Yours faithfully,  
D. Croal Thomson.  
London, Eng., Oct. 19, 1915.

## OBITUARY.

## George Galland.

Prof. George Galland is dead, aged 57, at Berlin. He was born at Posen. In 1897 he devoted himself to the study of architecture at the Berlin Academy, taking up art history at the University at a later date. He was later appointed professor of that subject at the Royal Academy of Arts. In Hanover he devoted himself to local wood architecture and cemetery memorials. His chief work was the history of the Renaissance in Holland.

## Victor Moessinger.

The city of Frankfurt recently lost one of its most worthy citizens through the death of Victor Moessinger. He had been a tireless worker, who had grown up with public life in his native city. In the establishment of the Frankfurt Museum some fifteen years ago he had been singularly active and energetic, while he was at all times a willing helper in the cause of art.

## Wilhelm Widemann.

The above noted sculptor has died in Berlin. He was best known for the decoration of the Reichstag building, in which he was associated with Wallot and August Vogel, and had studied art workmanship in Munich.

The Cleveland Museum has recently received two gifts of \$150,000 each. The name of the first donor is still a secret. The second fund comes as a bequest of the late Dr. Dudley P. Allen and the income is to be devoted to the purchase of art works. The amount of the income from both funds will be probably about \$15,000.